

Drawing Lessons for School Children



1. Drawn by Reg Beal, Grade IV., Colborne Street School. Winner of First Prize.

NOTE FOR GRADE VII. AND VIII.

The board of education has given grades VII. and VIII. permission to design the cover for its report, which is to be made a special number this year.

A committee will probably choose the design from the six best sent in from all the seventh and eighth grades in the city.

You will be given particular instructions in next Saturday's paper, but meanwhile you may be taking note of the pamphlet and catalogue covers that come in your way looking out for those that are simple and orderly-looking as well as beautiful.

Remember that anything flowery or overly decorated would be as out of place on a report cover as a ball dress would be on the street.

The covers of some reports and pamphlets that are good in design will probably be reproduced in those which are actually in circulation.

SIX BEST IN GRADES IV., V. AND VI.

1. Reg Beal, Grade IV., Colborne street school.
2. Queenie Stevens, Grade V., Empress avenue school.
3. Jack Chapman, Grade IV., Empress avenue school.
4. Cecil Draper, Grade V., Wortley road school.
5. Harriet Corbett, Grade VI., St. George's school.



2. Drawn by Queenie Stevens, Grade V., Empress Avenue School. Winner of Second Prize.

3. Alice Baker, Grade VI., Wortley road school.
4. Cecil Draper, Grade V., Wortley road school.
5. Harriet Corbett, Grade VI., St. George's school.

SIX BEST IN GRADE IV.

1. Reg Beal, Colborne street school.
2. Jack Chapman, Empress avenue school.
3. Marie Campbell, Colborne street school.
4. H. Shillington, St. George's school.
5. Bessie Wagner, Empress avenue school.
6. Joseph Ward, Talbot street school.

SIX BEST IN GRADE V.

1. Queenie Stevens, Empress avenue school.
2. Cecil Draper, Wortley road school.

idea. Try to be original and do your own thinking. The part of the brain, you do your thinking with gets out of order if it is not used. Moral: Don't worry any more over sunbonnet babies. They have their place, but no one who has the time and opportunity to learn to paint real live little boys and girls, like the six best in this paper, should ever think of spending time on them.

Little Miss Muffet was frightened, and no wonder, by a spider that hung by a rope. If a spider could spin a rope like that boys and girls would have to come to school armed with knives to cut their way out from any wayside web into which they might chance to fall. If the brush had been brought to a point, or even a sharp edge, and held vertically, that rope might have been made a slender thread. Do you think you could have seen the thread hanging by at that distance? Don't think it would have been nearer its real appearance if you had painted the spider dropping down without any visible thread to support it? I do.

One class copied pictures altogether. I think they must have misunderstood the lesson. They were well copied, but those who copied them missed the training they might have had. Those who attempted features in most cases managed badly. Notice how simply the cheek is painted in Queenie Stevens' Little Boy Peep, and yet how well it expresses a little girl's plump face. Reg. Beal, too, although he paints the profile, does it simply. In fact, all of those reproduced have managed the face well.

Some of the children in the pictures were falling backwards and many had feet that were much too small. One woman sweeping cobwebs from the sky had splendid action, but feet like a high-caste Chinese woman.

You are prone also to get the legs too short from the knee to the ankle. Notwithstanding all we have said about the joints and bones that will swing only one way, one silhouette of a little boy was sent in with one foot facing backwards.

The drawings from one class look as though a doll had been the model. It is all right to draw a doll occasionally, but we wanted real live boys and girls this time.

Some of those who won prizes last year, like the beginning of this year, if you pay as good attention and try as hard as you do, there is no reason why you should not accomplish as much in the end. I am always glad when some new names come to the top. It means that some one else has struggled up. Each lesson should bring you one step nearer the top. It does not matter how far down you are, keep on trying and you will reach the top some day.

A. A. POWELL.

HONORABLE MENTION, GRADE IV.

- Harold White, Colborne street. Teddie Weir, St. George's. Adolph Stilson, St. George's. Willie Henslip, St. George's. Milton Clare, St. George's. Gladys Ikin, Empress avenue. Orville Howey, Empress avenue. Charles Geissler, St. George's. Tom McKay, St. George's. Fred Ward, Talbot street. Catherine Campbell, Talbot street. Joan Govenlock, Talbot street. Birdie Ames, Talbot street. Winifred Pearson, Talbot street. Albert Long, Colborne street. Kenneth Johnston, Colborne street. Jean Webster, Victoria school. R. Shobenber, Victoria school. Jean Webster, St. George's. Wilfred Hamilton, Victoria. L. Callahan, St. George's. Hazel Bernard, Empress avenue. Ethel Beresford, Empress avenue. Alfred Glead, Empress avenue. Graeme Mercer, St. George's. Denny Connor, St. George's.

GRADE V.

- Bruce Kelly, St. George's. Jack Kennedy, Simcoe street. Bruce McNeill, Wortley road. Frank Connors, St. George's. Irene Bartlett, Empress avenue. Jack Jepson, Talbot street. Albert Hedges, Empress avenue. Harry Wyse, St. George's. Winnie Smale, Empress avenue. Ethel Spence, Lorne avenue. Reta Brown, St. George's. Everett Wright, Colborne street. Louie Suddick, Colborne street. Daisy Henwood, Talbot street. Charles Rosell, Victoria. Ernest Slater, St. George's. Reggie Castle, St. George's. Evelyn Aitken, Victoria. Isabel Mallyon, St. George's. Jack Insell, Lorne avenue. Elsie Guymer, Lorne avenue. Florence Safford, Lorne avenue. Marjorie Ferns, St. George's. Harold Castle, St. George's. Ruby Murray, Simcoe street. Harold Hicks, Simcoe street.

Do not try to make the lines of your roofs look like mine, because you may see them entirely different.

I was looking from a room in the top of a three-story house, so the lines of the eaves were right opposite my eyes, and only the back corners of the highest chimneys had to come to let me see them.

As the top of the chimney came above the middle sash, I did not put it in the picture. I was drawing only what I saw on the one window pane, which happened to be half the size of

the whole window.

If there had been time to do so, I should have drawn another for you, borrowing for that purpose, a window in someone else's room, where perhaps only one or two roofs or parts of houses came on the pane, I had time to make, however, to make only one window sketch, and it illustrates this lesson.

When you are looking for the best window for your sketch, remember that the simplest possible picture well and carefully drawn is far finer than an elaborate one poorly drawn.

Have you noticed that I speak of the picture that you see on the window not through it? You may be able to get a good sketch at school, or you may possibly have to make your pencil sketch from what you see on some window at home. Bring it to school in the latter case and let your teacher pass her judgment upon it before you ink in the parts of the houses which are vertical and have no snow upon them.

You will probably require to stand or sit several feet from the window. Move back and forth from one position to another until you find the spot which allows you to see the very best arrangement on the window; that is, the most pleasing composition. You may find it necessary to sit on a very high chair, or even to stand, or you may see too much when you are up high, and find that by sitting in a very low seat the picture is much more interesting in spacing.

When you have found something that is not confusing and really interests you, study it carefully, noting exactly what room each part of the picture takes on the pane.

You may draw what you see on only one pane or, perhaps, on two, or it may be that it takes the whole half window to make a really pleasing picture.

If you look through the window you will become confused at once, but if you look at the window and imagine yourself tracing the picture on the glass, it is all very easy. Be very careful that you make every part come down to something else as you really see it, and draw only what you do see, and exactly as you see it.

So many of us want to put in much more than we see. We see only half of a roof, perhaps, but we know that the whole house is there, so we put it all in or we move till we can see it and draw it, then, when we have finished, the picture on the paper does not look at all like the picture on the pane. Therefore be very sure that you sit perfectly still and draw exactly what you see on the glass.

When you have found a window and a place from which you can see a simple but pleasing arrangement of roofs in that window, draw a rectangle about five inches broad and high enough to make it the same shape as that part of the window upon which you see your sketch.

Having done this, the next step would be to place points on the lower line showing what part of the roof the main things in the picture occupy. These marks will show you just how far over each house or roof comes on the lower sash of the window.

Before you go any further, compare with the window to see if your points are in the right place.

Now mark on the sides of your rectangle how high the different buildings or parts of buildings come on the sides of the window and compare again.

Sketch in the house or part of a house that is nearest you first. Compare and see if it occupies the same space on your rectangle that it does on the window pane.

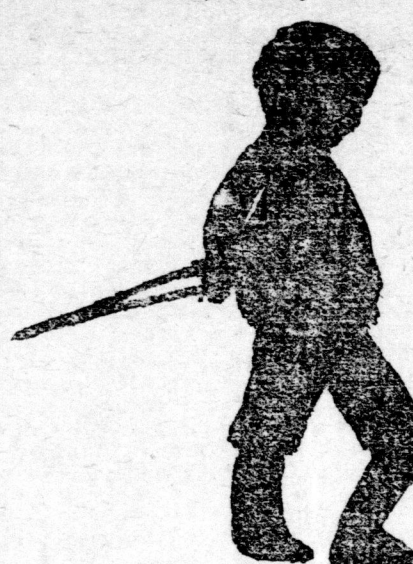
You must make your lines very light and sketch in only the main lines of the building, leaving out all windows, shingles, chimneys and ornaments.

Having sketched in lightly the parts nearest you, you may sketch with the same kind of lines, the things that are farther away, being sure that you bring your lines down in such a way that these far away things seem to disappear behind the nearer things as they really are.

If you do not see any of these far away things distinctly enough to tell exactly how the lines go, leave them out altogether.

Be sure to put the horizon line in. If you see it, and get it exactly where it comes behind your houses. Even away

- Beatrice Smith, Empress avenue. Martha Giffert, Empress avenue. Maymie McLean, Talbot street. Margaret Hynd, Talbot street. Olive Coe, Talbot street. Marion Lashbrook, Talbot street. Olive Beamish, Talbot street. Willie Henslip, St. George's. Eddie Davies, Chesley avenue. Nina North, St. George's. Elsie Mitchener, Talbot street. Margaret Birrell, Talbot street. Norman Milligan, St. George's. Rawdon Erskine, St. George's. Irene Carfrae, Wortley road. Claude Chappell, Wortley road. Clarence Westland, Wortley road. Jack McFadden, Simcoe street. William Simmonds, Wortley road. Nellie McKelvie, Chesley avenue.



4. Drawn by Cecil Draper, Grade V., Wortley Road School. Fourth Best Drawing.

- Alice Thompson, Chesley avenue. Edith Tutts, Chesley avenue. Herb Brownlee, Lorne avenue. Fern Stokes, Simcoe street. Walter Toll, Lorne avenue. Cora Hutchinson, Lorne avenue. Ernest Merkely, St. George's. Hazel Webb, St. George's. Levia Charlton, Empress avenue. Edith Gilson, Chesley avenue. Gladys Byrnes, Chesley avenue. George Sweeney, Simcoe street. Chester Fysh, Simcoe street. Maurice Lee, Wortley road.

GRADE VI.

- Wilfrid Anderson, Chesley avenue. Willie Johnston, Aberdeen. Helen Rodgers, Rectory street. Rhea Battle, Chesley avenue. Lizzie Blood, Chesley avenue. David Pollard, Chesley avenue. Lottie Hair, Chesley avenue.



5. Drawn by Harriet Corbett, Grade VI., St. George's School. Fifth Best Drawing.

- Rose Barney, Chesley avenue. Edith Beresford, Chesley avenue. Edith Dutton, Wortley road. Lena Dunn, Wortley road. Blanche Heritage, Empress avenue. Jean Ruse, Wortley road. Walter Thompson, Wortley road. Pionley Collyer, Wortley road. Pearl Taylor, St. George's. May Ings, St. George's. Ella Taylor, St. George's. Earl Ashwell, St. George's. Myrtle Young, Rectory street. Harold Atkinson, Rectory street. Lottie Gough, Rectory street. Wilbur Choven, Aberdeen. Edward Harrison, Aberdeen. Fred Dove, Aberdeen. Rory Modeland, Rectory street. Clarence Doyle, Rectory street. Wallace Parsons, Chesley avenue. Mae Johnston, St. George's.

NEXT LESSON FOR GRADES IV., V. AND VI.—WINDOW SKETCHES.

The lesson you are to have this week I planned to give Grades VII. and VIII. first. However, circumstances make it necessary for them to undertake something else just now, and by the time their turn comes around again it may be too late for us to make studies of snow-covered roofs. However, it is not at all too difficult a thing for you to undertake if you think over every word of instruction and study my illustration to see how I went about it.

Do not try to make the lines of your roofs look like mine, because you may see them entirely different.

I was looking from a room in the top of a three-story house, so the lines of the eaves were right opposite my eyes, and only the back corners of the highest chimneys had to come to let me see them.

As the top of the chimney came above the middle sash, I did not put it in the picture. I was drawing only what I saw on the one window pane, which happened to be half the size of

the whole window.

If there had been time to do so, I should have drawn another for you, borrowing for that purpose, a window in someone else's room, where perhaps only one or two roofs or parts of houses came on the pane, I had time to make, however, to make only one window sketch, and it illustrates this lesson.

When you are looking for the best window for your sketch, remember that the simplest possible picture well and carefully drawn is far finer than an elaborate one poorly drawn.

Have you noticed that I speak of the picture that you see on the window not through it? You may be able to get a good sketch at school, or you may possibly have to make your pencil sketch from what you see on some window at home. Bring it to school in the latter case and let your teacher pass her judgment upon it before you ink in the parts of the houses which are vertical and have no snow upon them.

You will probably require to stand or sit several feet from the window. Move back and forth from one position to another until you find the spot which allows you to see the very best arrangement on the window; that is, the most pleasing composition. You may find it necessary to sit on a very high chair, or even to stand, or you may see too much when you are up high, and find that by sitting in a very low seat the picture is much more interesting in spacing.

When you have found something that is not confusing and really interests you, study it carefully, noting exactly what room each part of the picture takes on the pane.

You may draw what you see on only one pane or, perhaps, on two, or it may be that it takes the whole half window to make a really pleasing picture.

If you look through the window you will become confused at once, but if you look at the window and imagine yourself tracing the picture on the glass, it is all very easy. Be very careful that you make every part come down to something else as you really see it, and draw only what you do see, and exactly as you see it.

So many of us want to put in much more than we see. We see only half of a roof, perhaps, but we know that the whole house is there, so we put it all in or we move till we can see it and draw it, then, when we have finished, the picture on the paper does not look at all like the picture on the pane. Therefore be very sure that you sit perfectly still and draw exactly what you see on the glass.

When you have found a window and a place from which you can see a simple but pleasing arrangement of roofs in that window, draw a rectangle about five inches broad and high enough to make it the same shape as that part of the window upon which you see your sketch.

Having done this, the next step would be to place points on the lower line showing what part of the roof the main things in the picture occupy. These marks will show you just how far over each house or roof comes on the lower sash of the window.

Before you go any further, compare with the window to see if your points are in the right place.

Now mark on the sides of your rectangle how high the different buildings or parts of buildings come on the sides of the window and compare again.

Sketch in the house or part of a house that is nearest you first. Compare and see if it occupies the same space on your rectangle that it does on the window pane.

You must make your lines very light and sketch in only the main lines of the building, leaving out all windows, shingles, chimneys and ornaments.

Having sketched in lightly the parts nearest you, you may sketch with the same kind of lines, the things that are farther away, being sure that you bring your lines down in such a way that these far away things seem to disappear behind the nearer things as they really are.

If you do not see any of these far away things distinctly enough to tell exactly how the lines go, leave them out altogether.

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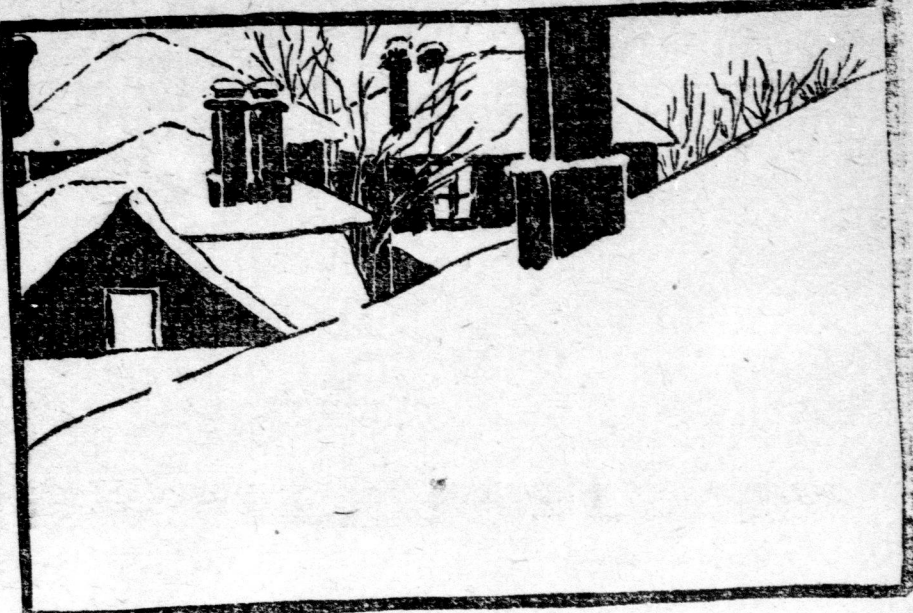


ILLUSTRATION FOR NEXT LESSON.

windows are in the right place, and slanting in the right direction, you may ink in the sides of the houses, leaving the windows and roofs white.

Study mine to see how the windows and trees have been managed, and try to do yours in the same way.

When you are sketching the roofs, notice how the snow rounds off the corners, and do not paint your corners so sharp that they look as though some one had been around with a sharp knife paring the snow off.

You have found it so difficult to make your houses behave properly in your illustrations that this lesson should be of great use to you.

When we look up at a house the lines that go from us look very different from what they do when we go upstairs, and look down at the same house. The windowpane shows us exactly how these lines seem to go, and if we are careful we simply cannot help making them right.

Try to make your sketches quite as good as grades VII. and VIII. would have made them had the lesson been theirs. I am quite sure you can.

The eight best from each grade are to be sent in to this office not later than noon, Saturday, March 14, and the six best will appear in the following Saturday's paper.

The sketches will be made upon either white, or manilla drawing paper.

A. A. POWELL.

A GREAT POP IS THIS GREAT AUTHOR

D'ANNUNZIO'S VIOLET UMBRELLAS AND ELABORATE WARDROBE.

D'Annunzio owns eight umbrellas, all deep violet in color, according to a former valet who has been confiding intimate information to the Berlin newspapers. The Italian poet-dramatist is persuaded that the sun shining through such shades best suits the complexion. The Berlin newspapers are full of D'Annunzio and his new play. But the play only received hackneyed treatment; it is the man who comes in for the most careful analysis.

The German papers have found that he is the biggest dandy in Rome and spends a vast deal of time in the decoration of his precious person. The cut of his clothes, the patterns of his numerous vests, and the color of his cravats are among the vital things in the life of this man.

The valet who gives the latest details of D'Annunzio's foppery declares that his wardrobe is more extensive than that of many an American millionaire. He owns seventy-two day shirts, and twelve dozen silk and linen socks lie in his cupboard. His hats are legion and in every sun set of style. His evening clothes, dining suits and walking apparel are made by the sartorial artists of Rome and Paris.

His underclothing is of the finest spun silk. This department of underclothing is said to have cost \$3,000. Gloves for wearing on the street number forty-eight pairs, and of white gloves for evening wear he owns twenty-four pairs. They are all laid out in rows in his dressing-rooms, of which he has two.

He possesses ten elegant and enticing dressing gowns and six pairs of slippers, three of them worked in real gold thread.

The Berlin press thinks it is not to be wondered at that D'Annunzio refused an American manager's offer of \$50,000 for a tour, saying that \$50,000 would hardly keep him in cigars.

EVANGELIST AT 13.

Ever on the watch for some novelty, London is now turning to Miss Frances Bradley Storr, the little preacher, as a present of a series of religious mission services in various parts of London.

The girl preacher is only 13 years of age. She hails from Doncaster, and has started a series of religious services since she was 11. Her father was a farm laborer, earning \$4.50 a week, at Adwick Street, a little village adjoining Doncaster.

Recently France Bradley Storr has been touring Scotland, Lancashire and Yorkshire, where she has addressed huge congregations. She is assisted in her services by her mother and by the girl evangelist, Miss Gertrude Brackenbury.

Miss Storr is a pale, delicate-looking child, possessing a sweet voice and a clear, confident delivery, accompanied at times by native little mannerisms. Her sermons are usually of about twenty minutes' duration, and in her discourses the child and child life have a pre-eminent place.—Exchange.

Dr. Jaquet, a member of the French Academy of Medicine, claimed in a paper read before that august assembly, that the reason for beautiful children developing into ugly adults was insufficient mastication.

NEW DISCOVERY REGARDING DYSPEPSIA

An eminent London specialist, long skilled in the treatment of stomach troubles, has just announced that nervous dyspepsia does not affect the stomach. He proves conclusively that nine-tenths of the work of digestion is carried on in the intestines—not in the stomach. No wonder that so many doctors have failed to cure these cases; they worked on wrong lines. There is probably no remedy